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## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Catalogues of sales of paintings and objects of art, held in America.

Catalogues of expositions held in America.

Works relating to art in America.

American periodicals of art.

**THE ATTENDANCE.**—The number of persons visiting the Museum during the month of February was 65,417. For the same month last year the number was 57,262. The following table will be found of interest as showing how the attendance was distributed.

	1906	1905
14 Free days (excepting holidays and Sundays) .....	23,181	19,479
8 Evenings .....	1,013	1,527
4 Sundays .....	23,052	26,346
2 Holidays .....	15,871	8,194
7 Pay days.....	2,300	1,716

The interesting collection of portraits

of Washington, Franklin and Lafayette, given to the Museum by Mr. William Henry Huntington, which have been exhibited in Room 4, on the first floor, have been moved to the second floor, where they are now shown to better advantage in the wall cases of Gallery 22.

An addition to this collection is a locket containing hair of Washington, which the president gave to Mrs. Alexander Hamilton. It is presented to the Museum by Mrs. M. A. Stone in memory of the late John Hay, from whom it was received by the donor.

**MRS. KUBASEK**, whose appointment was announced in the last number of the Bulletin, has arrived in this country, and has begun the rearrangement of the collection of laces. Several valuable gifts have just been received and will be noticed in our next number.

## PRINCIPAL ACCESSIONS

FEBRUARY, 20 TO MARCH 20, 1906

### PAINTINGS

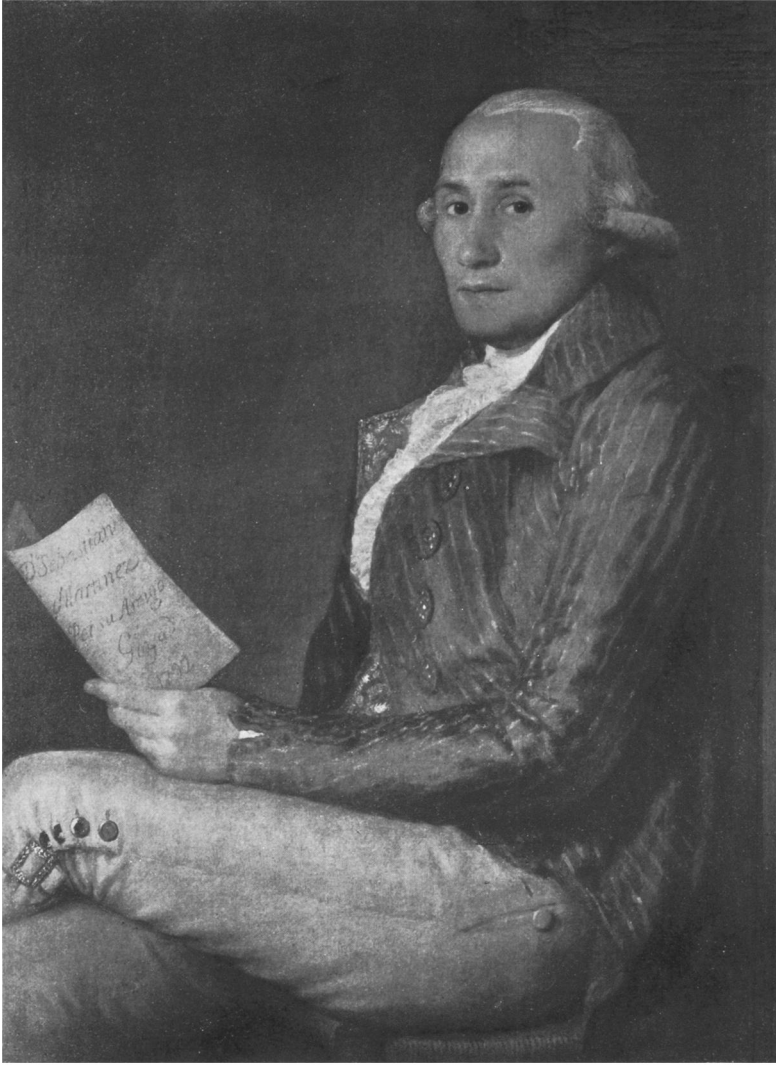
**T**HE Museum is to be congratulated upon having had the good fortune to obtain a considerable number of important examples of early art within a short space of time. Several of those which are mentioned in this Bulletin for the first time were, it is true, acquired some time ago, but have only recently arrived in this country.

**HOLY FAMILY, BY BAROCCIO.**—Among these we may mention a small picture of the Holy Family, by Federigo Baroccio, a mannerist of the later sixteenth century, who derived his style from the study of Raphael, and still more of Correggio. The mannerists are noteworthy, as a rule, for the servility with which they copied, and the abandonment with which they exaggerated the characteristics of greater men, but Baroccio cannot be entirely neglected by the student of art, since he showed marked originality. In the slight, and, perhaps, frivolous sentiment, in the gayety and delicacy of his color, he anticipated, in a curious way, the style of the eighteenth century. The little picture which will represent him in the Metropolitan Museum

of Art is an unusually charming one. It is an early work, and in the distance shows a view of the walls of Urbino, his native town.

**ADORATION, BY LUCA GIORDANO.**—Another important work of the later Italian school is a large Luca Giordano representing "The Presentation in the Temple." Luca Giordano belonged to the Neapolitan School, which had more vigorous vitality than the academic schools of the north of Italy, but Luca's work, in spite of very great pictorial qualities, is marred by the extreme rapidity with which he painted and the superficiality of his sentiment. None the less, from a purely technical point of view, such a picture as "The Presentation in the Temple" is noteworthy for ease and breadth in the handling of paint and a feeling for pale color harmonies, which make his work faintly comparable with that of Rubens.

**THE GRAND CANAL, BY GUARDI.**—To come to the more recent acquisitions, we mention in the first place a large and important painting by Guardi, representing a water fête on the Grand Canal at Venice, with the Rialto in the background. This



PORTRAIT OF DON SEBASTIAN MARTINEZ  
BY  
FRANCISCO GOYA Y LUCIENTES

picture has all the characteristics of Guardi's brilliant style very strongly developed, and it has, moreover, a certain suavity in the treatment of tone, which deserted him in his later years. He shows himself here very decidedly as a pupil of Canaletto. Few of his works have a greater breadth of handling or more dignity of tone.

LANDSCAPE, BY VAN GOYEN.—A large landscape of unusual dimensions, by Van Goyen, is of interest for the magnificent manner in which the artist has represented a sky thinly veiled with slowly moving clouds. The suggestion of a faint, watery gleam of sunlight in the foreground is given with great effectiveness, although without the literal translation of the tones of nature, to which we are accustomed in modern landscapes. The painting of the river valley, and the composition of the picture are somewhat unusual in Van Goyen's work.

PORTRAIT OF DON SEBASTIAN MARTINEZ, BY GOYA.—The portrait of a man sitting in a chair and holding in his hand a paper, on which is inscribed "Don Sebastian Martinez, por su Amigo, Goya 1792." An unusually careful and serious work of Goya's middle period. At a certain period of his career Goya gave up the brilliantly impressionistic handling which had characterized his earlier work, in favor of a style of scrupulous austerity and precision. This was similar to the change which took place in France under the influence of David. Some of his later works became actually frigid from the excess of dryness and precision in the outline. In the present example this change has not proceeded to such length, and, although deliberation is evident throughout, there is still left much of the unmistakable fire and vivacity of Goya's earlier feeling.

St. JOHN, BY MURILLO.—Another Spanish picture, but by an earlier master, has also been acquired. It is a "St. John," by Murillo, which comes from the celebrated Leigh Court collection in England. The saint is represented as seated upon a rock in a bare landscape against a lurid background of dark gray; by his side is the eagle, his inkpot in his beak. St. John raises his right hand holding a pen, while his eyes are turned upward

with a gesture expressive of inspiration. In spite of the somewhat exaggerated sentiment of the figure—a sentiment with which it is difficult for us to-day to sympathize—the painting has remarkable qualities both of chiaroscuro and color. In this instance, Murillo certainly comes near to attaining the beauty of the grand style.

PORTRAIT OF A YOUNG MAN, BY LORENZO LOTTO.—This is a hitherto unknown work, nor has any clue yet been found to the identity of the sitter who, judging from his costume, may perhaps be a Jesuit. It represents a young man with a pensive, melancholy air, as of one devoted to a religious purpose; he stands beside a table on which rests a skull. This *memento mori* is evidently intended as an indication of the sitter's character, but the symbol is none the less intensely expressive of Lotto's own way of feeling. He repeats it once more, this time with added poignancy, half-hidden among rose leaves, in his portrait of a man in the Borghese Gallery. Lotto was born out of due time, in that, almost alone among the robust Venetians of the Renaissance, he portrays the "Soul and all its maladies" with a modern intensity of emphasis; and from this point of view the present picture is eminently characteristic. It is an early work, wrought out with careful deliberation and patient zeal but without the full mastery of his maturer works. The proportions are by no means perfect, the hands, in particular, being decidedly too large. But this very fault arises from the artist's intense desire to carry the expression of character and mood to the furthest limit, and, indeed, both in the curious sensibility of the pose and the modelling and their perfect harmony with the mood of the face, these hands are remarkable examples of Lotto's peculiar feeling.

PORTRAIT OF AN OLD WOMAN, BY NICHOLAS MAES.—Maes began his career as one of the most vigorous and original of Rembrandt's pupils. Later on he was forced to follow the fashion of the rich patrons of his day, who, indifferent to the great dramatic and expressive qualities of Rembrandt's later style, insisted on a smooth inexpressive surface and a meaningless elaboration of detail. Under this sinister influence Maes's later works become shiny, polished, hard and cold, showing no other

artistic qualities than a facile accomplishment. So different is the style of these from the rugged vigour and deep chiaroscuro of his earlier pieces that the idea has been suggested that the two diverse styles belong to two different artists who bore the same name; but the theory has never been accepted. The present work is of some interest apart from its purely artistic qualities, in that it represents a transitional period of Maes's development. There is still much of Rembrandt here in the placing and pose of the figure, still more in the sought out modelling and full impasto of the face and hands, but already in the curtain and background we find anticipations of the peculiar cold and polished tones of Maes's later style.

TWO DRAWINGS BY WILLIAM BLAKE.—These are two unusually large and important drawings in water color which represent Blake's intensely imaginative style in its more restrained moods. Blake's whole artistic enterprise is a mystery. How it came about that a man living in the London of the end of the eighteenth century, surrounded by artists who were practising in a highly sophisticated and somewhat effete classical tradition, came to understand, as no modern artist has, the true principles of primitive design, it would take too long to inquire here. But that he did attain to the direct and immediate expression of the most elemental and indeterminate feelings of the human spirit is evident from almost any good example of his work. The drawings represent: (1) The Creation of Eve. The event is conceived

by Blake in correspondence with his own peculiar interpretations of Hebrew Mythology—Adam being created by God; Eve was made by the pitiful Elohim, in order that through her agency the Fall might be brought about. (2) The Rest in the Flight into Egypt.

ALLEGORICAL FIGURE, BY CARLO CAGLIARI.—All of the paintings mentioned above have been bought by the Museum out of the income from the Rogers Fund. One in this group of recent acquisitions, a decorative design of two allegorical figures, by Carlo Cagliari, has been given to the Museum by Mr. Louis Ehrich. Carlo Cagliari is well known in Venice as the son of the great Paolo Veronese, in whose compositions his hand as an assistant is sometimes traceable. Although his fame is overshadowed by that of his father, he not only inherited all the sound traditions of craftsmanship of the school to which he belonged, but, in several respects, shows a marked individuality. His color schemes, in particular, are distinguished from those of his father by his predilection for warmer and more coppery harmonies. The picture recently acquired by the Museum is an admirable specimen of Carlo Cagliari's style, and of the methods of the great decorative painter of Venice. With the great expansion of decorative design which we may look forward to within the next few years in America, such a work ought not to be without its value as an object lesson, even though it lacks the creative inspiration which distinguishes the work of Paolo Veronese himself.

## COMPLETE LIST OF ACCESSIONS

FEBRUARY 20 TO MARCH 20, 1906

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian . . . . .	One hundred and seventy-four specimens . . . . .	Gift of Professor Bashford Dean. Gift of Mr. M. Goda.
ARMS AND ARMOR . . . . .	Three sword guards . . . . .	
CASTS (PLASTER)—Architectural . . . . .	Copy of the ceiling of the Reindeer Inn, Banbury . . . . .	Bought out of the Willard Fund Bought out of the Johnston Fund Gift of Mr. J. Pierpont Morgan.
CASTS (PLASTER)—Sculptural . . . . .	Copy of the Coleoni, by Verrocchio . . . . .	
DRAWING . . . . .	One water-color of the Ascoli Cope . . . . .	
FURNITURE, WOOD-CARVINGS, ETC.—French . . . . .	Four chests, two panels, one bust, eight statues, one group of three figures and one altarpiece, of the 16th and 17th centuries . . . . .	Bought with income from the Rogers Fund.